

DW BULLETIN

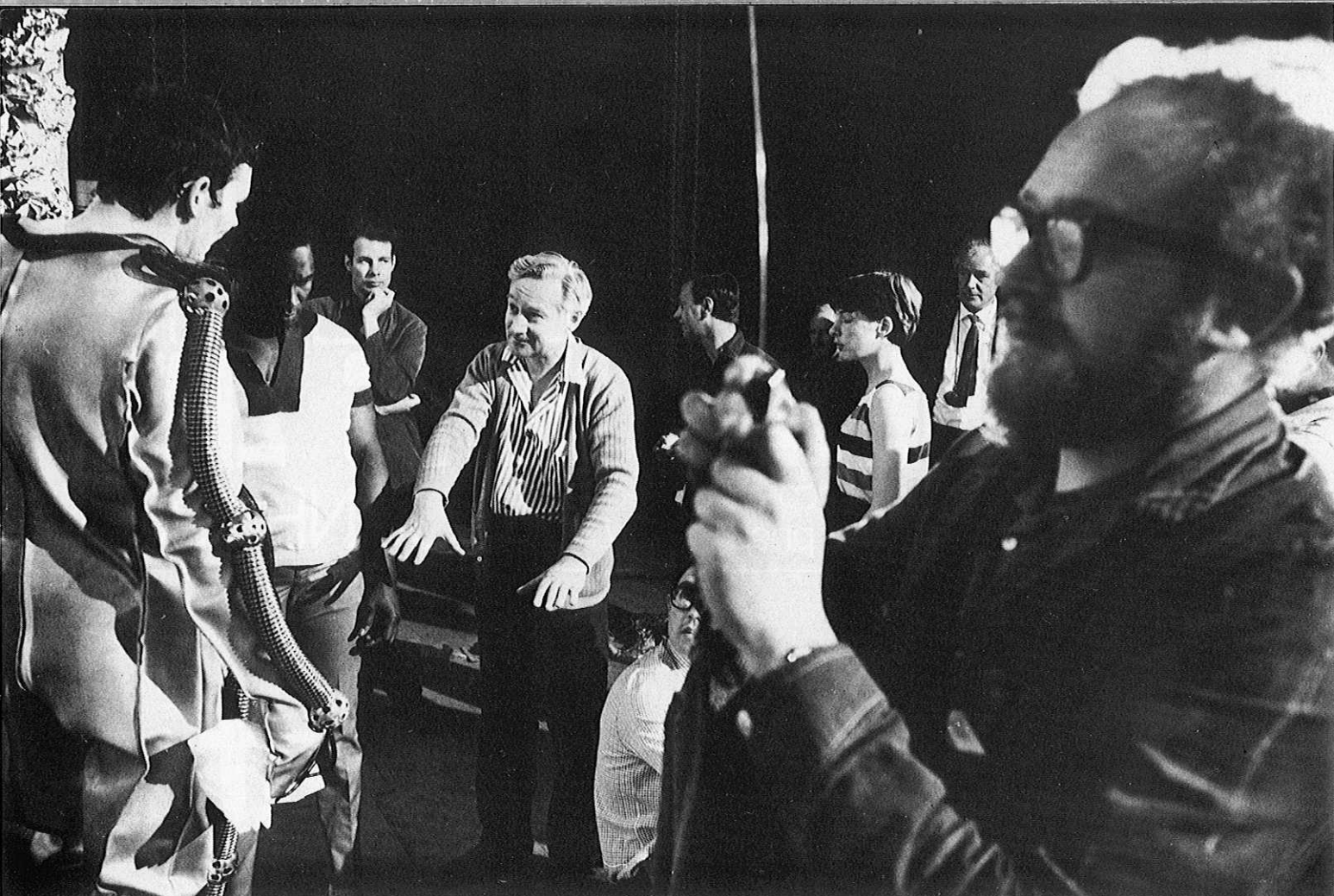
THE MONTHLY NEWS 'ZINE

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JUNE 1987

Daleks Interrogated





Behind the '60s Scene

SGT. PEPPER MAY BE CELEBRATING HIS 20TH ANNIVERSARY, BUT CLOSER TO OUR HEARTS IS THAT 20 YEARS AGO THIS MONTH ONE OF THE ALL-TIME DOCTOR WHO CLASSICS, TOMB OF THE CYBERMEN, BEGAN RECORDING AND WAS SUBSEQUENTLY TRANSMITTED IN SEPTEMBER 1967. (FOR DETAILS OF PHOTOS SEE OPPOSITE PAGE)



EDITORIAL

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WHOCHAT

DWB, 5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW

Despite my desperate plea last month for at least 200 more returns to our Series Survey, unfortunately only a further 50 have been forthcoming. I have decided to repay this terrible infliction of apathy upon Fandom with my own form of apathy. In other words next issue, DWB#45(July 1987), is cancelled as of NOW—unless at least another 150 more votes are received by July 2nd! So if you want to see a July issue of DWB you'll have to fill in the form printed in #41/42 and last issue NOW!! I must apologise to the readers who have taken the 20 minutes or so required to participate in this poll, but unfortunately by far you are in the minority and we regret the possibility that you will miss one issue of your 1987 subscription. Compiling this poll—a poll greatly demanded by most readers—is a very complex exercise and requires full cooperation from readers in order to make it a worthwhile exercise. I'll say no more...

It is with great sadness I inform you of the loss of one of our friends in the fan world. To many, I'm sure, Trevor Phillippe will be remembered for his great enthusiasm via his letters to various publications and regular convention attendances. From all his fellow fans we extend our deepest sympathy and best wishes to his family and closest friends. This issue is dedicated to the memory of Trevor, one of our most durable and greatly liked readers.

DWB#44, JUNE 1987

COVER—A surreal shot from the film DALEK INVASION EARTH 2150AD

2: BEHIND THE '60s SCENE—This month, exactly 20 years ago, saw one of the all-time classic DOCTOR WHO tales in production. Pictured top is John Hogan taking directions from Morris Barry and below, the late great Patrick Troughton alongside (left to right) Roy Stewart(Toberman), Shirley Cooklin(Kaftan) and Aubrey Richards(Parry) at the entrance to THE TOMB OF THE CYBERMEN.

3: WHOCHAT—This month DWB's critical look at topical events covers a vacant producer's seat at the Crossroads Motel and the two Dalek films, which repeat more often than a vegetarian on a bean diet.

4-5: NEWS—A quiet month on the news-front gives us a timely opportunity to bring you up-to-date on the known existence of all DOCTOR WHO material via a handy reference grid-system, and of course the rest of the news of the past four weeks.

6-7: LETTERS—Your reactions to our new-look, plus the first in our exclusive comic-strip adaptations of the Bob Holmes classic THE PYRAMIDS OF MARS

8-11: INTERVIEW—First of a special two-part double interview recently conducted by DWB Down-Under with Robert Jewell and Kevin Manser, two of the original Dalek operators from the '60s.

12-14: 1986 READERS POLL RESULTS—The results of our annual poll which gives YOU the chance to express your views on DWB and make your feelings known on a variety of topical and controversial issues in the WHOniverse.

16: SPECIAL DWB OFFER—In our effort to produce interesting readers offers generally unavailable elsewhere in the UK, this time we bring the land of the digereedo, Fosters lager and Bondi Beach to your home via Australia's premier fanzine Zerinza.

PUZZLE CORNER

The following stories are arranged to form a sequence. Which 2 stories go at either end to complete the sequence? The first correct answer drawn from our mailbag will win the original full colour cover for the Australian TALONS OF WENG CHIANG video as featured in last month's Special DWB Offer. The stories are:

?, THE SONTARAN EXPERIMENT, PLANET OF GIANTS, THE TWIN DILEMMA, THE DAEMONS, THE SEEDS OF DEATH, MARCO POLO and ?.

LAST MONTH'S ANSWER: Galaxy FOUR
Mission To The Unknown
Seeds of DOOM
Snakedance
DAY of the Daleks

The winner is ALISTAIR GORDON from London who will receive two Target paperbacks of his choice

ADVERTISING RATES & SIZES: As stated last issue (#43, page 3)

NEXT ISSUE (You hope!): Part 2 of our 'Dalek' interview, the long-awaited results of our 1986 Series Survey, plus all the regular features. Out July 17th, cost £1 20 (inclusive of P+P).

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IS JN-T ABOUT TO ENTER THE 'CROSSROADS' OF HIS CAREER?

DOCTOR WHO producer John Nathan-Turner has been quoted, on more than one occasion, as having a great desire to produce a TV soap opera, like the American Dynasty of which he has said: "I have got my eye on it but I don't think Aaron (Spelling) would let me do it". Or as rumoured last year the successful BBC1 soap EastEnders, 'extremely unlikely especially as Julia Smith has now handed the reins of production to another ex-WHO director, Tony Virgo. But don't despair because news is out that the ever-troubled ITV Midlands-based soapie Crossroads (or soon to be known as 'The Kings Oak Country Hotel') is looking for a new producer following ex-Archers producer Bill Smethurst's brief and much-criticised—by the purists at least—tenure. The turbulent soap has undergone much chopping and changing in recent years, and after much juggling and experimentation of the show's format—to no avail—it could take someone like JN-T, a traditionalist if DOCTOR WHO is anything to go by, to put the soap back on the rails. Why, I can see it now, the return of Miss Tatum and her post office, Amy Turtle and Carlos thechef(yes, I know he was killed off in a fire, but that didn't stop JN-T bringing the Master back in MARK OF THE RANI!).

But all this is not merely supposition, however, for a few clues point to the possibility that perhaps the Crossroads hot-seat isn't so far up the M1 from JN-T's mind after all. Most notable is the coinciding of dates when the Crossroads hot seat falls vacant by which time JN-T will have completed work on the 24th DOCTOR WHO season. Central TV are hoping to fill the post by the end of the year which is when JN-T—now a freelance producer and no longer tied down to the BBC—will be at a loose end, pending the BBC offering JN-T yet another year of DOCTOR WHO, which he will be at liberty to refuse or accept. JN-T is also no stranger to Crossroads, having worked on it way back in the days of Meg and Sandy, and his link with the series may also explain his irksome habit of employing Crossroads directors like Ron Jones and Nick Mallett who are far more suited to the soap's slower pace of storyline. After all, what better way of keeping in touch with the behind-the-scenes wrangles over Crossroads' producership?

Crossroads has attempted to go upmarket ever since the motel burnt down, but has thus far failed to capture the style and panache of a British Dynasty. JN-T, with his glossy, hi-tech approach of production which we are accustomed to could bring this, and more, to Crossroads (I can just picture the Sea Devils' shoulder-padded Samurai gear on an Alexis Carrington-type character), and purists have no need to worry: the show could still retain its traditional four-square direction, cliché storylining and wooden acting—JN-T could simply take his present crew with him (please?), thus paving the way for a completely new era of DOCTOR WHO. Wishful thinking I know...

DUPED BY THE DALEK MOVIES

Once again those embarrassingly tacky Dalek movies were taken out of mothballs in May and thrust upon an unsuspecting audience still suffering from Saturday Superstore end-of-season withdrawal symptoms, just like last year and, yes, the year before that...

Now ask yourselves, WHY do the BBC do it? Then ask yourselves WHY, for the last three years (1985-'87), have there been no repeats from the series itself? It is, of course, the BBC's tactless way of demonstrating to DOCTOR WHO fans that they still really do care. But instead of wiping the dust off a few cans of vintage DOCTOR WHO and screening them at a more respectable hour, the BBC have yet again duped us—in their ever-cunning way—and have substituted those cheap, almost B-movie standard films in place of genuine DOCTOR WHO. A call to the BBC Press Office querying the possibility of DOCTOR WHO repeats this year is certain to be met with: "Oh, but you've had your whack for this year", referring of course to the aforementioned movies. This attitude isn't surprising in the least, however, coming from a Corporation who have shown their true colours as far as DOCTOR WHO is concerned quite blatantly over the recent past, but it is particularly callous of the BBC not to bring themselves to pay tribute to one of their most talented of all performers, Patrick Troughton. A Box of Delights, one of his most popular BBC series, was reshowed over Christmas so what finer opportunity to pay tribute to his most famous of all roles and repeating one of his classic performances from DOCTOR WHO?

Sadly it does seem the BBC want as little to do with DOCTOR WHO under its current regime as possible, either that or BBC Video are looking to maximise their profits by making non-current DOCTOR WHO available only on video. If the latter is the case then why are the Dalek movies shown so consistently, the videos of which have been around far longer than have the BBC's...

KEEP UP TO DATE WITH THIS EASY-REFERENCE GRID GUIDE OF EXISTING DOCTOR WHO EPISODES AND KEEP SHADING IN THE WHITE BOXES! ALSO LISTED IS A COMPLETE GUIDE OF EXCERPTS FROM MISSING EPISODES.

GALAXY FOUR, episode 1, 30 seconds (as seen in the Whose WHO Documentary of 1977).
DALEKS' MASTER PLAN, episode 2, 30 seconds approx' (effects and
DALEKS' MASTER PLAN, episode 4, 30 / 15 seconds "— model shots)
TENTH PLANET, episode 4, 3 seconds approx' (regeneration scene)
POWER OF THE DALEKS, episode 5, 5 seconds approx' (a Dalek scene)
THE HIGHLANDERS, episode 1, 3 seconds approx' (Patrick Troughton coming out of the Tardis)
EVIL OF THE DALEKS, episode 7, 3 seconds approx' (model shot)

We will be keeping readers updated monthly on any developments. (Leads are only followed up if proof of existence is provided)

The latter 3 scripts are all written by people new to the series (the final 2 will be announced next issue) and all were selected by the incoming script editor Andrew Cartmel.

ZYGONS. Elisabeth Sladen finally gave her consent for GENESIS OF THE DALEKS and that ended on June 15th. However, she is still reputedly unhappy with her performance in THE SONTARAN EXPERIMENT which has subsequently prevented it from being broadcast. Clearances are still being sought for PLANET OF EVIL and PYRAMIDS OF MARS.

For all those that have enquired, the black & white photograph offer covering the Hartnell & Troughton eras is still planned, the details have not yet been finalised. The photographs will be advertised as soon as they are available.

Will Cartmel win JN-T applause?

DOMINIC MAY, LONDON SE11

It's good to see you back, for although I've disliked the stance you've taken on certain issues in the past, I do find the magazine a fairly compelling read. I do, however, reserve the right to have an opinion when you misunderstand or decide to misread certain facts. Now that I'm a DWAS has-been I feel I can write in without fear of being accused of representing the Society, so here are a few points on #43 of DWB.

Your feature on Colin Baker in WhoChat misses some important points. Having spoken to Colin since The Sun features I feel it is important that the truth be printed. Whilst I have my doubts as to the wisdom of his having done the 'tell all' articles, financially I can understand it, as what would have been a rewarding further contract on DOCTOR WHO had been replaced by an uncertain future and he did have his family to think of. I'm sure that he was fairly aware that he would not be contacted again in a hurry by the BBC regardless of whether he did the feature. The emphasis taken by The Sun was totally out of Colin's control in the same way as you can present a feature to reflect the bias you wish to take. The statement about cot death was taken out of context as it was said as an aside, which of course they quickly seized upon. The bit about Liza Goddard was also said as an aside and Colin demanded that it not be used. He subsequently sued The Sun for printing it and received compensation.

I enjoyed the Katy Manning interview until the question near the end concerning the DWM interview. What a loaded question. Thankfully Katy's answer was shrewd. I know for a fact that the interview in DWM was genuine as I recall exactly when it occurred and how pleased the interviewer was with himself for having obtained it. If you ask all your interviewees the same question, you're obviously more interested in stirring up trouble at Marvel than you are in DOCTOR WHO.

Finally, there were some interesting views expressed in the letters section, marred only by those who attack Sylvester McCoy for being virtually unknown, yet in the same breath state how wonderful Tom Baker was, forgetting that Tom himself was hardly known when he won the part of the Doctor. I think that getting in lesser known actors bodes far better for the future than having established names because the audience cannot have a pre-conceived idea about the actor playing the part. Personally, I believe that the future for the programme does not rest in Sylvester McCoy (Colin Baker's departure is a red herring) but in Andrew Cartmel. With the exception of the Rani yarn, which was commissioned prior to Cartmel being contracted as the new script editor, the rest of Season 24 sounds as if it is definitely being shaped by this input of new blood. Chris Bidmead was an excellent inventive editor (and writer)—JN-T won applause. Eric Seward was an appalling editor (but not a bad writer) because having come from radio, he could not see DOCTOR WHO in television terms—JN-T lost his supporters. Andrew Cartmel is an excellent/apalling editor—we shall have to wait and see whether the latter Season 24 scripts win JN-T applause: and if so, the question is begged—why wasn't Seward ditched earlier? Think about it.

Whichever way you decide to interpret our question, Dominic, given the rare opportunity of interviewing Miss Manning I'm sure most people would agree such a question was appropriate, especially with the rumours flying around as to whether DWM's interview with her really did take place or not (after all Australia is 13,000 miles away!). We are not saying the interview didn't take place (which could of course be libellous if proven not to be the case), but clearly the need for such a question would never have arisen in the first place had Marvel not thrown suspicion on the authenticity of their interviews by publishing one with William Russell which he claims never took place and was, apparently, a summary of composite quotes culled from previous interviews the actor had given to other publications!

Thanks for putting the record straight on Colin, however, and apologies to him if we criticised him unduly as a result of The Sun distorting his comments. But Colin can't be entirely blameless since the same paper had misquoted him before and he openly condemned them for doing so in DWB#40.

PANTO STILL IN JN-T'S THOUGHTS

A READER

Congratulations on your return to your rightful place as Britain's premier Fan-zine. What a relief it is to have DWB back after what seems like ages, mind you, time does drag when you're forced to read CT and DWM!

In the WhoChat column you confirmed my fears as to the casting of Sylvester McCoy. Naturally the DWAS were not going to make any comment on him except what an inspired choice the man was for the role of the Doctor. I, however, took a more cynical view. When Eric Seward explained why experienced writers were not used in DOCTOR WHO any more, he said that Nathan-Turner cannot manipulate them as easily as people who need work. I believe that this theory can equally be applied to actors. It just remains to be seen how Nathan-Turner will ruin McCoy's interpretation of the role, but the new costume proves without doubt that pantomime is still very much in JN-T's thoughts.

I also agreed with your comments on Pip and Jane Baker. If they can't take a little criticism then just because some fans expect DOCTOR WHO to still have a little drama contained within it, then that

is their poor look-out! As for their sycophantic comments about JN-T, who do they think they are kidding. If JN-T goes then DOCTOR WHO is finished? I for one am prepared to take the risk!

I did, however, think that your criticisms of Colin Baker were too harsh. If I had been sacked because of Grade, I would want to know the reason why. I admit the money probably helped him make up his mind to 'expose' Grade, but the man had just robbed him of his livelihood!

The fact that THE TALONS OF WENG CHIANG has received the equivalent of a Ucertificate in Australia (which has far stricter censorship than us, e.g. Blakes 7 is a PGR and Target is for adults only!) seems to show that there is some discrepancy over why it could not be released in this country. The British fans' lot is not a happy one. Everyone else has priority to us when it comes to repeats (it's our license fee that allowed them to be made!) and now, the Australians get priority with video releases. Your American correspondent last issue may be envious of our 625 line PAL system, but there's not a lot of advantage to it because the BBC never repeats any episodes. Still, I suppose it means we can all own top-grade copies of the Dalek films!

SPECTACULAR INCOMPETENCE

JONNY FINCH, LONDON W10

Thanks for #43 which was great as usual. My only complaint is the imminent Pyramids of Mars comic strip. Sure it's a fine story and the artwork looks good, but as you point out we've read the book, we've seen the video, what next I ask myself, the musical?! Personally I prefer photos and features to drawings and artwork.

My feelings on the current state of the programme correspond to what the majority of your readers seem to think; it's terrible. John Nathan-Turner's spectacular incompetence leaves me speechless and I frankly don't hold out much hope for the future. Who could blame Michael Grade for axing a programme so desperately lacking in integrity or imagination? If Nathan-Turner and Bonnie Langford had gone the same way as Colin there would have been an opportunity for improvement, but we are unfortunately stuck with a group of people whose ineptitude is matched only by their tenacity.

I admit that I'm something of a reactionary when it comes to DOCTOR WHO, with my real affection reserved for the black and white era, but I still admired and enjoyed it until the arrival of Peter Davi-

son, the invisible man. Since then the whole thing has become quite intolerable. I watched the better part of last season vering between paroxysms of rage at the violation of such a marvellous format and a kind of fascinated incredulity that anyone could possibly think this is the way to make DOCTOR WHO.

The best part of the issue was of course the discovery of the lost episodes. EVIL OF THE DALEKS being my all-time favourite story, I am still in a state of euphoria about its resurrection. One wonders, however, at the dubious reason for this sudden emergence into the light, "to prove to the likes of Ian Levine that the episodes did exist"? This kind of attitude I can do without. Why is it that some people's enjoyment of something is dependent on the deprivation of others? If this person had the episodes before why did he not make it well known immediately? Of course, as you point out people are entitled to hold this attitude, just as I would be entitled to refuse help to a starving person. I maintain that this kind of selfishness has a sinister aspect to it and whilst allowing that those people who behave in such a manner are perfectly within their rights to do so, I none the less have no compunction in striking them off the list of viable human beings. At the risk of sounding disingenuous, may I ask anyone who has a copy of EVIL OF THE DALEKS to let me share in it too, and those out there with other goodies hidden under the mattress to come forward? Life really is too short for all this.

EVERYONE IS TO BLAME

MARTIN DONALD, Coventry, WEST MIDS

People in your magazine have been criticising the fact that Sylvester McCoy has been chosen to play the lead role in DOCTOR WHO. Personally I feel the choice of who should play the part no longer matters. DOCTOR WHO has lost so much public esteem in the last seven years that I doubt if even a member of the deity could revive it. What DOCTOR WHO has failed to take into account of in all this time is the change in the family audience. Whereas 15 or 20 years ago a family film at the cinema was one that parents took their children to see, this is no longer exclusively the case. Nowadays, more often than not, children go with their older brothers or sisters.

What does it matter, you ask? It matters a hell of a lot. It means the whole style of family entertainment has changed. People today are attuned to films like Ghostbusters and Back to the Future where humour is intrinsic to the situation rather than laid on with a trowel in the guise of 'wit'. Strangely enough, 10 or so years ago Graham Williams was virtually crucified by the fans for introducing intrinsically eccentric and humorous situations into DOCTOR WHO.

Perhaps C. Brackley of Chester (#43) is even closer to the truth than he/she recognises. Everyone is to blame.

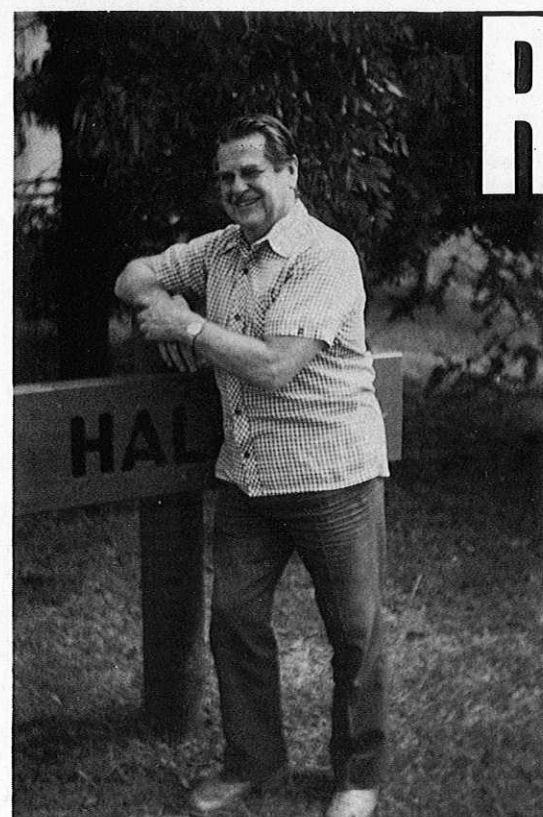
BRILLIANT!

NICHOLAS BARNES, LANCASTER

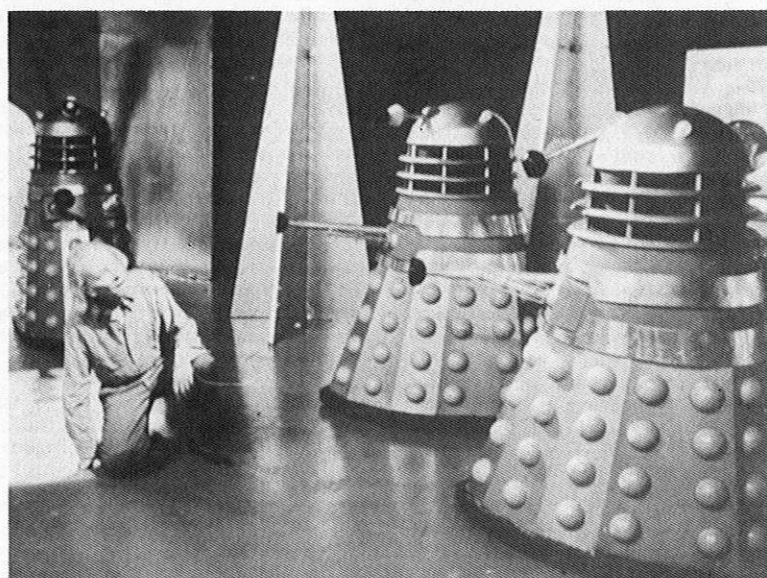
Brilliant! For the first time since #19 I have 100% enjoyed an issue of DWB! Although I have enjoyed DWB a lot in the past, I found that it was blemished by an infatuation with the cancellation and anti-JN-T propaganda. I am by no means pro JN-T by the way. I think he's stagnant and I yearn for the headline 'New Producer for DOCTOR WHO—That's Official!'

Letters continued on Page 15...





ROBERT JEWELL



IT ISN'T EVERY DAY YOU GET TO MEET ONE OF THE ORIGINAL DALEK OPERATORS, SO IMAGINE MY LUCK WHEN I HAD THE OPPORTUNITY OF INTERVIEWING TWO OF THEM, 600 KILOMETRES APART 12,000 MILES FROM HOME! BUT SUCH WAS THE CASE ON MY RECENT WORK HOLIDAY WHEN I DISCOVERED THAT BOTH ROBERT JEWELL AND KEVIN MANSER NOW BOTH RESIDE IN THEIR HOME COUNTRY OF AUSTRALIA.

NOWADAYS ROBERT RUNS A COMMUNITY CENTRE IN MOUNT ELIZA, A 40 MINUTE TRAIN RIDE FROM CENTRAL MELBOURNE, WHEREAS UP IN SYDNEY KEVIN MANSER IS AS BUSY AS EVER IN FRONT OF THE CAMERA, HAVING RECENTLY COMPLETED A COMMERCIAL FOR JOHN WEST TINNED FISH, SET IN A RESTAURANT (KEVIN PLAYS THE WAITER) AND SHOT ENTIRELY UNDER WATER!

THE FOLLOWING INTERVIEW WAS THEREFORE CONDUCTED SEPARATELY IN MELBOURNE ON MARCH 17TH AND SYDNEY ON APRIL 2ND OF THIS YEAR, WITH VIRTUALLY THE SAME QUESTIONS PUT TO EACH OF THE EX-DALEKS. IT IS INTERESTING TO NOTE ONE OR TWO OF THE CONFLICTING ANSWERS THAT RESULTED, BUT ONE THING REMAINED ABUNDANTLY CLEAR FROM BOTH ACTORS—THEY WOULDN'T SWAP THEIR DALEK MEMORIES FOR ANYTHING ON SKARO...

How did your careers in acting begin?

RJ: My story goes right back to my teenage days when I was doing an engineering course. One night, coming home from the course, I met a few friends outside a church hall where we used to hang around and we used to make a bit of a nuisance of ourselves in those days. A young chap who I used to play cricket with came out of the church and said "Miss.Ken says will you keep quiet" (Miss.Ken was the director of the stage show they were rehearsing inside the church at the time). So he went back inside and we carried on being a nuisance, and then he came out again and said "Miss.Ken says would you like to come in and have a talk with her". I couldn't get out of that, but in the end she asked me if I would like to understudy the comedy lead, so I said yes and I started off understudying, then the chap had to drop out of it and so suddenly I had the lead and I played Ruggie, the porter in a girls school in Mummy and the Mumps. That started me off and from there I went into the Melbourne theatres and I played at the Comedy Theatre and Her Majesty's Theatre (it was His at the time!). I also did chorus work and back stage as an assistant property master, among other things.

KM: I suppose I was interested in acting when I used to appear in the school plays. Then I went to university where I became interested in drama. My speech teacher, Musgrave Horner, was a great influence on my life and he was an old Shakespearean actor from London. When I decided that I wanted to become a professional actor, he said the only way to do it was to go to England and work in the repertory system, which was very strong in those days (this was the 1950s I'm talking about now). Also, TV was just starting in Australia, in 1956 with the Olympic Games to be exact, and the people who were interested in pursuing a career in TV decided that the only place to do it was overseas, either in England or America, and I chose to go to England because I

wanted to remain British in my thoughts. So I finished up in England in 1959 and I found myself an agent in London and he got me a job in repertory. I worked in several reps, my first in Newquay, then with Sonia Dressell in Harrogate for 6 months and then in Sheffield. I spent 2 years in rep and I begun to get buried there. I was keen to get back to London to work, because nobody sees your work in the provinces, so from there I went on a tour with the Welsh National Theatre and then to Croydon Rep.

Did you have to refine your strong Australian accent?

KM: Oh yes! When I first went over there my agent said, "Oh, you've got a strong Australian accent, but that's good at the moment", because as it turned out my first major break was, quite by chance, as a little, bald Australian character like myself called Barney in a play called Summer of the Seventeenth Doll, which was the first major work to come to the West End of London from Australia. While I was in rep, of course, I had to learn other accents like the Cockney, the Scottish and Irish and even a Brooklyn cabbie!

After a play called Inherit the Wind folded, I joined the company of On the Brighter Side and the stars of the show were Stanley Baxter, Betty Marsden, Una Stubbs and Judi Carne, and the feed was Ronnie Barker who I was to understudy (this was his first show and he was covering Stanley Baxter). We went on tour with the show and it was a smash hit and we came back to London where it ran for 9 months at the Phoenix Theatre, and we then transferred to the Comedy Theatre (this would have been 1962). Then I went on to do other shows with the same management but never as successful as that one.

So how did DOCTOR WHO enter your lives?

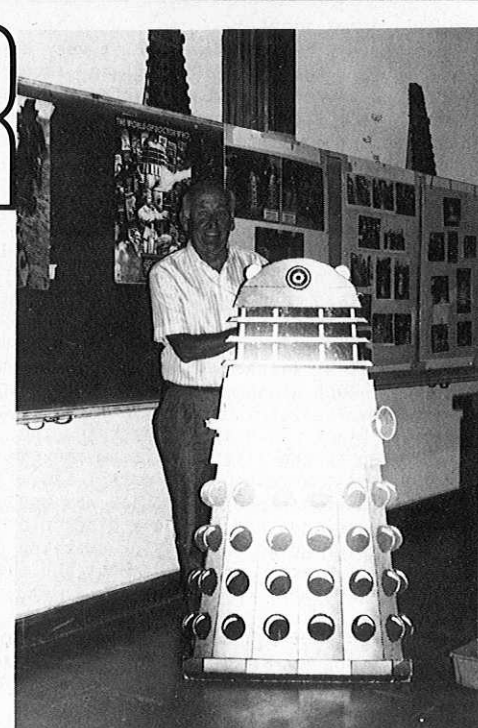
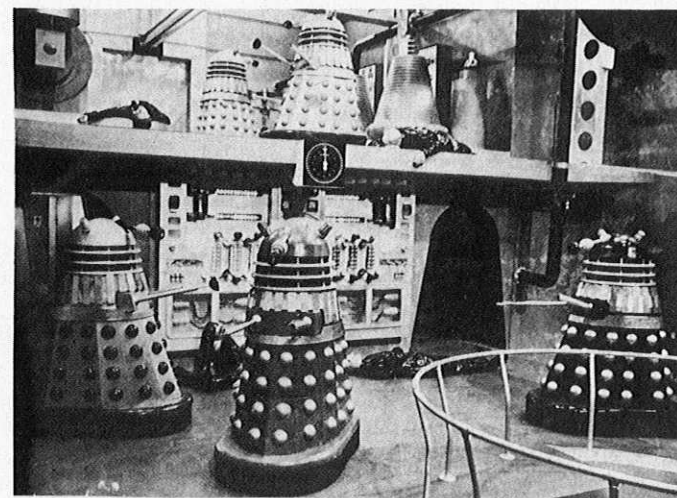
RJ: I'd always thought it would be nice to go over to England because I thought the English acting profession was great, so finally, after a lot of things happening in my private life, I was by myself—having become divorced—and I thought, Right, this is the time to go to England, and I went in 1963.

I went over there, not thinking of anything like DOCTOR WHO at all, and I joined an agent. It didn't matter what I did but I was thinking of acting generally, and it just happened that DOCTOR WHO was starting at that time and when I got there they had already done a story, and the next one was THE DALEKS. So I got a call, after having spent 3 weeks in and out of bed with flu, from my agent saying "Would you like to come in—it looks like I've got something for you with the BBC". I thought Ooh, great, and she said, "Well look, they want people of a certain height" (I'm fairly stocky but short), and she said, "Well look, they want somebody to operate a machine—it doesn't sound as if it will help your career much but it will pay your rent!" And she said, "...and they want to see a photo!" Now we couldn't understand why, if I'm going to work a machine and I'm not going to be seen, why on earth they wanted to see a photo? So she had to send a photo to the BBC and they called me in and talked to me and I went away and came back again and I got a

KEVIN MANSER

GUIDE TO PHOTOGRAPHS

(LEFT TO RIGHT) Robert Jewell outside his community centre in Melbourne, William Hartnell in the second DOCTOR WHO story THE DALEKS, the Dalek control room in the second Dalek movie, Kevin Manser at a Sydney convention in January. (OVERLEAF LEFT TO RIGHT) Robert Jewell poses for a newspaper article to publicise the second Dalek film, the Doctor of the big screen—Peter Cushing, a Dalek coming out of the river Thames in the film DALEKS INVASION EARTH 2150 A.D.



DWB WISHES TO THANK THE DOCTOR WHO CLUB OF VICTORIA—PARTICULARLY GREG KING AND RICHARD FREELAND—FOR THEIR ASSISTANCE IN HELPING DWB TRACE ROBERT JEWELL AND KATY MANNING (SEE LAST ISSUE), AND ALSO FOR THEIR KIND AND GENEROUS HOSPITALITY, FOR MORE INFORMATION ON THE GROUP, PLEASE WRITE TO: P.O. BOX 4, DEGRAVES ST., MELBOURNE, VICTORIA, AUSTRALIA.

job as a Dalek!

KM: I heard about DOCTOR WHO because I had done a few bits and pieces for the BBC and I'd worked with a chap called Christopher Barry. Anyway, when I was out of work I would go to a place called The Soup Kitchen in Fleet St. where all the other out of work actors used to go and it was run by an out of work stage manager lady called Tracey. We all worked on a roster system and Tracey would ring up and we'd all get a free lunch and tips feeding these Fleet St. journalists (we all had to do things like that to survive between jobs). So one day I came to the restaurant and Tracey said to me, "Didn't you work with Christopher Barry last Easter?" I said yes, and she said, "He's doing a new show called DOCTOR WHO and they're looking for some monsters! Why don't you give them a ring?" So then I rang Christopher's secretary and she said "How tall are you?", and I said 5'5" and she said "Oh? Would you consider being a monster?", and I said Will I be seen?, and she said "Well, not really...", and I said Good because I won't spoil my chances for any other work! As I'd worked for the BBC before they already had my photo on file, so I went to see Christopher and he asked me whether I'd be interested in being a 'mutation'.

Do you remember what else you were told at the interview?

RJ: More or less could I handle driving or moving things, because that was basically what we had to do.

KM: At the time of the interview they didn't even know whether they wanted to use actors or dancers. This was the funny thing because at this stage nobody had seen the costumes and had no idea what they would look like or how they'd move. They decided to use actors because we had to in fact learn the lines at rehearsals.

Were you originally going to provide the Daleks' voices too?

RJ: Well, the very first time it was intended that we were to do our own lines because we were employed as actors, not as machine operators, and they found that they couldn't record the voice they wanted properly coming out of a machine. It was diffused too much and so they had to think of different ways of doing it and of course they then got Peter Hawkins in and he worked off the set behind the scenes looking into a monitor and then they distorted his voice electronically.

KM: We couldn't do the voices ourselves for the pure and simple reason that we were moving around in the studio all of the time and it would have been very impractical. We had to know the lines though in order to know when to flash the lights on and off in unison with Peter Hawkins who was up in the recording room distorting his voice through a recorder. What happened while we were recording was we could hear his voice booming around in the studio and Bill Hartnell would have to act to that voice in the air and react to us physically. It's funny but I think each Dalek developed a personality because there were two actors doing different voices for each Dalek, although Peter was the one who mainly did it at rehearsals.

Do you recall your very first rehearsal as a Dalek?

KM: The first rehearsal we just got the moves worked out and walked around and we still hadn't seen what we were going to operate! In those days we'd rehearse for 5 days, I think it was, and then we'd have a recording day and we'd get in there and rehearse the actual movements inside the studios because the whole thing was recorded in one hit.

What were your feelings on seeing the machines for the first time? Did you envisage they'd become so phenomenally popular?

RJ: No, not in the slightest. As far as we were all concerned (there were originally just 4 of us) it was just a job and whatever we did we had to do the best we could.

Up to the first rehearsal they were still talking about how they were going to operate it and how they were going to make it move, and finally they got down to doing it on the very basic idea of us pushing it around with our feet. I used to do it with my knees against the side and then press outwards while I moved my feet to push it around. We all had different methods and we each adapted ourselves to doing it our own ways.

KM: The first casings they had to re-do because the wheels they had on the bases could only go in one direction! The final version had a bar in the middle of the shell and a seat on the bar and we sat there and we could spin the machines with our bodies and moved them by running our plimsolled feet along the floor. In front of us there was a panel where we pressed the various buttons to make the lights flash on the dome and there was that suction thing that we had to extend in and out and the little ray gun which was one of those utensils that you whisk up eggs with, and we used to look through the mesh in the neck section to see out. We had to work the eye to go up and down and around and around, and the dome had to rotate as well.

So did you pick it all up quickly and easily?

RJ: I did. I'm very mechanically minded and very adaptable and flexible in that way. And I used to do weight lifting so it didn't worry me about pushing or shoving around any weights, and I think I was, to put it bluntly—and I don't mind saying it—the most co-ordinated of the lot because I could work things very quickly and as far as I was concerned it was no trouble. KM: It's hard to say now, but I think we all worked pretty hard at it and after a while we could do it quite easily, I'm sure. It's a long way back to remember.

Did the Daleks' sudden success take you by surprise?

KM: That's what happened. We were originally booked for 6 weeks (episodes 2-7 of THE DALEKS). We enjoyed doing it and we were also aware that DOCTOR WHO had suddenly taken the ratings. They wrote more Dalek stories and we worked on every one of them and we formed our own sort of Dalek union because we were just so determined that the ones of Dalek were operating the machines were going to be used all of the way through!

Do you remember the very first Dalek story at all, screened

nearly 24 years ago?

RJ: Not really, I don't remember it very well at all. But they were a lovely crowd, Bill Russell and Jacqueline Hill, and I became good friends with Bill Hartnell as well and we used to go and visit him at his home. One funny thing happened during rehearsals one day: The TV Daleks had this sucker arm with this plumber's thing on the end and of course it would have to be involved but I was swinging the arm around to do something and it caught on one of Jacqueline Hill's bosoms! She squealed a bit and I said "Cup B, Cup B, Cup B...", so we always used to go around shouting "Cup B, Cup B, Cup B..."! It was a bit of a joke for quite a while.

KM: I learnt so much more about filming techniques from being inside one of those Dalek machines which has helped me all through my life as an actor, such as superimposing and trick photography. We watched the whole of that happening from in the studio, such as the chase in the lift scene where we go from one level to another. We in fact went into this lift and they had a black cloth at the back and they superimposed a Dalek going up in the lift by tilting the camera slowly upwards. One of the most astounding effects I saw was a Thal being sucked down into a whirlpool, and that was wonderful trick photography because they had him on a black cloth while a camera focussed on water going down a sink swirling round and round and round, and he started writhing about and they superimposed the two things together.

How was the effect of an army of Daleks achieved in the Dalek control room scenes, since only 4 Dalek casings had been built?

KM: They made photographic life-size cut outs and placed them in strategic positions

Your next story, THE DALEK INVASION OF EARTH, utilized a lot of location work. Was it more difficult to operate the Daleks outdoors?

RJ: No, not along flat paths or roads or anything like that. It was only when we got to gutters and cobble-stoning where we couldn't do anything. But I don't think we had problems there because I think most of the locations—Trafalgar Sq. and Westminster Bridge—we seemed to find quite suitable.

We were at Trafalgar Sq. something like 5 o'clock in the morning to catch the very early dawn and to miss the heavy traffic and there were some bodies across the road coming home from parties who were half drunk. They were half stoned and didn't know what on earth was going on, so we had to get rid of them before we could carry on.

Did the Daleks have to be altered for the change of terrain?

RJ: Richard Martin, the director, decided that instead of push-

ing the Daleks around as we did, he wanted to try it out with pedals and so he put a pedal contraption in the Daleks. It was the worst thing in the world and we were pedalling like mad. To put it bluntly it was lousy, terrible!

KI: They fitted the machines with pedals, like bicycle pedals, so they could glide along more easily over the rough terrain. So they had to be built up higher and we had to pedal in front instead of up and down so it was really hard work, especially going across the bridge because it had a rise on it.

Did you prefer location work to studio recording where it must have got very hot under the cameras?

KM: It did! We used to have to glide around with those hand fans because once we were doing a shoot we would have to stay in there until it was finished. Then each one of us had to have the top section lifted off of us and a lot of the time they just forgot we were even in them: They'd have a tea-break or something and everybody would go off and we'd be left sitting in there yelling out "Let us out of these bloody things"! But sometimes it was quite good fun because you often heard little snippets of gossip while you were sitting in there with people sort of wandering around and leaning against your Dalek little realising that there was somebody still in there having a read or a short nap or something waiting for filming to continue. I preferred the studio because I think things can be organised much better indoors, but we didn't have to do a lot of location stuff. I suppose it's because of my theatrical background—I like the feel of the lights and I like the feeling of the discipline. This type of atmosphere is much better for making you try to get into some sort of characterisation than when you're out amongst the public.

Robert, you were the Dalek that glided from beneath the water of the river Thames at the climax of episode 1 and in the film version of DALEK INVASION OF EARTH too. How was the effect achieved?

Well, it was quite complicated really because they had to tie up the shots to get it so that you didn't get any switch of movement. They had a Dalek right down into the water, covered, and they had a wire attached to the bottom to pull it out. It was put on two tracks and they pulled it out until they got to the stage where the top was free. Then they stopped the cameras and left everything in place, took the top off and I climbed in (I was in bathers then). So I in fact had to get into the water, which was high up in the bottom section, and then they put the top back on and then pulled again because I couldn't push my way out as it was too slippery. They pulled it right up until I could get a grip with my feet to move it.

Was there a particular reason that you always seemed to end up

with all the Dalek speciality parts, other examples being the Black Daleks and the cameo appearance in THE WAR GAMES?

RJ: Yes, I think it turned out to be that way. I mean, I didn't push myself to be that but I suppose I was more adaptable and able to do things than the others. When I was doing the first film, Gordon Fleming (the producer) asked Kevin Manser to do something (he just picked anyone at first) and I'm afraid Kevin Manser was not very good mechanically or in flexibility and he didn't satisfy Gordon Fleming. He made Gordon Fleming mad: "Can't I get you to do anything?"! So he said "Hey Bob, can you do it?"! I did it and after that he said "Right, if anything I want special done I want you to do it", and I did all the special work on the first film, although it wasn't mentioned in the credits, but then when they did the second film he specifically asked for me to come and do it.

And presumably this continued into the television version too?

Oh yes, I did all the ones that worked the control panels of the Daleks, etc.

(I then asked Kevin if he agreed that such a pecking order existed and whether he agreed that Robert was always singled out for the best Dalek parts)

I think that's a bit of Robert, actually. There was not much of a pecking order really until towards the end of my association on the show when the second Dalek film came around. There was a lot of discontent about that because Amicus, the film company, were cutting costs and they wanted to use extras to be the Daleks and we wouldn't agree to work for extras' money, and even Robert wouldn't agree to work for that money, but he got himself into the position where he said "Alright, you employ me and I'll teach the extras". That's the way I and the others saw it.

A little bit of Dalek rivalry there?

KM: No, not really. It's just at that stage (1965-66) I wasn't particularly interested in playing a Dalek any longer and we thought it had sort of run its time and I think somebody almost intimated to me that there weren't going to be so many Dalek episodes coming up, and at that stage I was thinking of coming back to Australia in any case.

So Robert was the only BBC operator in the second film and who also taught the extras how to manoeuvre the Daleks?

KM: There was a little bit of dissension about that because the rest of us agreed that we would not work for extras' money.

So generally you all got on very well together?

KM: Oh yes! That was just towards the end. That was all, the second film. That's what caused the falling out.

Staying with the films, how did they compare to DOCTOR WHO on

television. Was it done much differently?

KM: Yes, because in those days in the BBC you rehearsed the script and then you did the whole thing in the studio from start to finish of the episode. But filming was entirely different and you jump all over the place. You'll do all the scenes with certain characters on one day and all scenes with other characters on another day. DOCTOR WHO uses filming today of course, but in the old days the cameras would be zapping from one set to another. It was amazing because you had this enormous studio with actors in their different scenes and they might have to walk from one scene to another and the cameras are all in the centre zapping across here and there.

RJ: There was more time to do the films and they were a bit more specific about what they wanted. Much more efficient, to put it bluntly, because there's a lot more money tied up in films than there was on TV, certainly at that time. They worked everything out to the finest detail: For example, when we did our minor side scenes they still went to a lot of trouble to lay down planks for the Daleks to go on.

I was the only BBC operator in the second film, but in the first there was also Kevin, Gerry Taylor and Murphy Grumbar, who incidentally changed his name from Peter Murphy.

How did the film Daleks compare with their television counterparts?

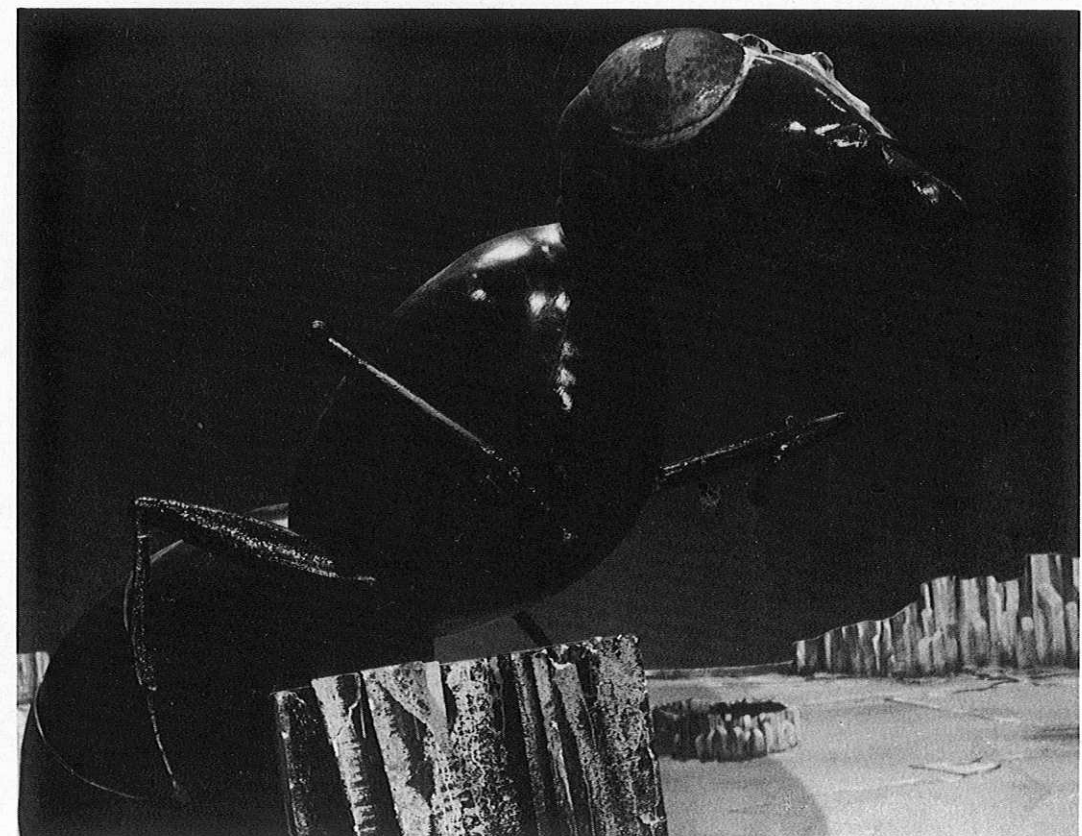
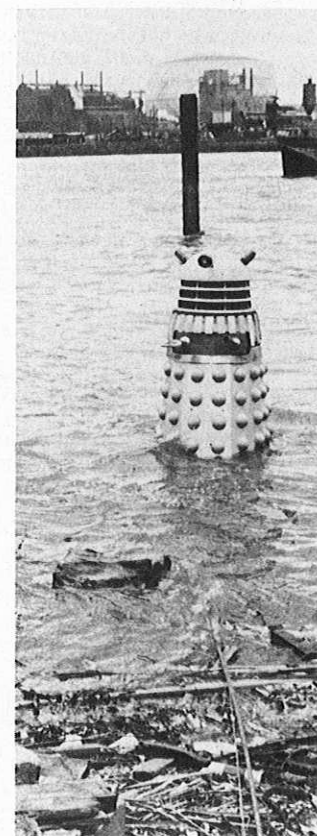
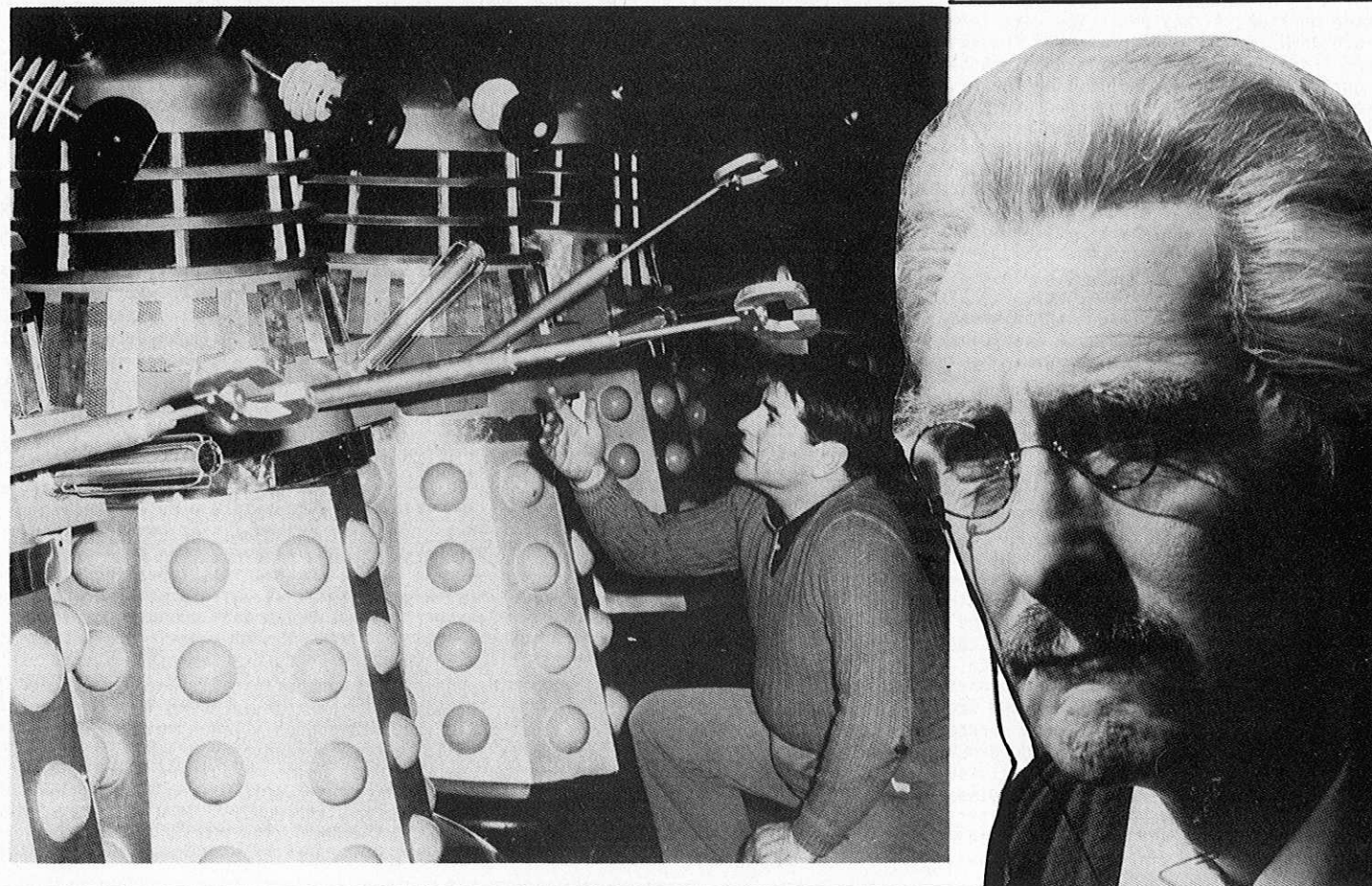
KM: They were slightly bigger, and the reason they used us in the first film was because we'd been using the machines all the time on TV and we were able to advise them on how to make their Daleks, because they couldn't get the BBC's because they were copyright. So they had to build new machines but they were basically the same.

What did you think of Peter Cushing's interpretation of the Doctor?

RJ: Well, I like Peter Cushing generally. I think he's a terrific actor and I think he did a nice job and he gave a slightly different interpretation. I think he was slightly half way between William Hartnell and Patrick Troughton. He wasn't aggressive like William Hartnell was and he wasn't quite as outlandish as Patrick Troughton, but he achieved a nice combination.

KM: I liked the whole concept of William Hartnell but I liked Peter's version too. He was a bit different but his concept was fairly similar. I liked the grandfather/granddaughter relationship from the start and I think they've lost that concept now.

NEXT ISSUE: MORE DALEKS, THE ZARBI, THE MACRA, WHY KEVIN AND ROBERT LEFT THE SERIES AND WHAT THEY HAVE THOUGHT OF ITS DEVELOPMENT TO DATE, PLUS MUCH MORE...



NUMBER OF VOTERS: 180

SEX: Male = 95.5%, Female = 4.5%

GLOBAL DISTRIBUTION OF VOTERS: UK = 76.5%, USA = 15.5%, Australian = 5%, Canadian = 3%

AGE RANGE OF VOTERS:	
14 and under	1%
15-17	15.5%
18-19	18.5%
20-21	16.5%
22-23	13.5%
24-25	11%
26-30	12%
31-35	9%
36-40	2%
40-64	0.5%
65+	0.5%

AVERAGE AGE: 22.5 yrs

MODE AGE: 18.5 yrs

DO YOU BUY DWB:	
Every month	90.5%
Most months	3.5%
Occasionally	6%

WHICH WAS YOUR FAVOURITE SINGLE ISSUE OF DWB DURING 1986:

#38	21%
#39	17.5%
#34	16.5%
#40	15%
#32	13%
#31	6%
#33	"
#35	"

SCOTT WILSEN(US), #31-40: They were all so neat

ALAN SMITH, #32: The INVASION photos find NICHOLAS POLLARD, #34: First with news of Saward's departure and 'A Deplorable Way of Producing TV'

TIM MUNRO, #34: Plenty of hard news, wide range of comment and interesting and original interviews

DAVID GIBBS, EDWARD LORD, PETER STITSON, #38: Optimistic news

ANDREW ARCH, #38: Thoroughly enjoyed Nabil Shaban

GORDON HOGENSON(US), #38: Saward scandal coverage

DAVID GUEST, #39: Variety and well presented TREVOR LAMBERT, #40: Although poor production values (by DWB standards) at least it contained some good news

WHICH WAS YOUR FAVOURITE SPECIAL OF 1986:

Winter Special	57%
Summer Special	43%

SCOTT WILSEN(US): They were even neater! (Summer)

COLIN BORTHWICK, STEVEN ZWANGER(US): More diversity of content

(Winter)

BEN HAKALA(Canada): Everything gelled KEVAN HUDSON: The Black & White Years of DOCTOR WHO

THOMAS SMITH: That wonderful Newman interview

SIMON LIDSTER: It exuded the magic of DOCTOR WHO—a quality the programme has lost

JENNIFER ADAMS(US): I don't dig Cybermen Many of you also noted your preference for the extra colour pages the Summer Special boasted, but unfortunately we blew our budget every time we afforded DWB the luxury of eight full colour pages so from now on we will be sticking to the format of the Winter Special. Or would you be prepared to pay about 40p extra for four extra pages of colour? Let us know...

DO YOU THINK DWB HAS BEEN TOO OUTSPOKEN OVER THE LAST YEAR:

No	49.5%
Yes	41.5%
Don't know	9%

IF 'YES', HAS THIS DECREASED YOUR ENJOYMENT:

No	52.5%
Yes	47.5%

A surprisingly favourable result considering how widely DWB has been criticised in the rest of the Fan Press over the last 12 months, albeit criticism generally sparked off by the editors of these publications rather than their readers, and this discrepancy appears to be confirmed by the above.

IN YOUR OPINION, IS DWB:

Priced about right	51%
Value for money	41%
Too expensive	8%

Being professionally printed, we had to raise our cover price recently due to a general across-the-board rise in printers' costs, notably paper. Similarly Marvel recently increased the cover price of the DWM from 85p to £1 and W.H. Allen are to raise the price of paperbacks to £1.95. But, page for page, DWB is still the best value quality fan-magazine available, as indeed your response to this question testifies.

WHICH ITEMS DO YOU ENJOY MOST AND WOULD LIKE TO SEE MORE OF:

News	154
Interviews	114
Topical Articles	67
Season Reviews	60
Letters	44
Surveys / Artwork & Posters	28

WHICH ITEMS WOULD YOU LIKE TO SEE DROPPED:

Convention Reports	21
Whotoons	16
Artwork	14
Comment	

DWB certainly gives its readers what you ask for, and indeed our new look has been influenced by your responses to this question.

Out go Whotoons and Comment, and our coverage of the convention circuit will now be restricted to the highlight of the fan calendar—The DWAS Panopticon—which we feel is too traditional and important an event to ignore. Although we will not be covering other conventions in depth from now on, we will however be keeping you updated throughout the year on all the conventions to be held and will include brief write-ups of the more 'newsworthy' aspects from each event and guest details. And, as requested by many of you, artwork has been reduced in favour of more photographs, with particular emphasis on previously unpublished and seldomly seen material.

As for the most popular items, we shall be continuing our Annual Readers Poll, but the next Series Survey will be held after the televised completion of Sylvester McCoy's second season, whenever that might be? Some voters commented unfavourably on the critical nature of many of the letters we publish. The letters pages is the section of DWB given over to YOU to express YOUR views and we cannot dictate the content of these pages, and so if a particular issue contains a large amount of vitriol then it is only indicative of the general feeling of the readership (or

those who bother to write in in the first place!) at that time. And of course all the other popular features will continue at their present rate.

WHICH WAS YOUR FAVOURITE INTERVIEW IN DWB DURING 1986:

Sydney Newman	26.5%
Colin Baker	20.5%
Nabil Shaban	11%
Michael Briant	9.5%
Graeme McDonald (Controller of BBC2)	9%
Innes Lloyd	5%
Nigel Robinson	4.5%
William Russell	4%
Christopher Barry	3%
Mike Kelt	"
Deborah Watling	"
Derek Martinus	1%

WHICH WAS YOUR LEAST FAVOURITE ITEM:

Hinchliffe Interview (#33)
Generally regarded as an anti-climax due to its briefness

Bernard Manning April Fool (#33)
MICHAEL BARTRUM: Too uncomfortably true to life

ROGER ELLICOTT: With people like JN-T around you should be more careful—the 7th Doctor could well have been Manning!

History of 'WHO in Australia' (#32)
Letters (Miscellaneous)

RICHARD SMITH: A lack of well-constructed argument

'Mission to the Unknown' Novel (#41/42)
KEN BOECHLER: I prefer info to fiction

Anthony Howe (#32)
News of JN-T staying (#41/42)

Video Cover (#31)
89% of Fans want a NEW Producer (#33)

A Deplorable Way of Producing TV (#34)
'Mysterious Planet' Review (#39)

Headline—The Dancer and the Clown (#31)
DARREN SHORT: The Mike Kelt interview

(#36/37) would have been better illustrated
STEVE LYTH: The Sydney Newman interview, because he's obviously not bothered in the

least about DOCTOR WHO

STEVE PEERS (Canada): The news that not many people had turned up for JN-T's book signing (#40) because it had a petty and

vindictive tone to it

RICHARD FOXON / SHELDON COLLINS: John Jeffrey articles, because John Jeffrey is a

'pillcock'

ROGER CLARK: JN-T; 'I have been persuaded to Stay' (#41/42) because it seems that you

back down and you also say sorry to Grade, but he can't possibly support us when he

declares us 'loonies'

TIM MUNRO: DWM in Decay (#40) because I can see DWM is rubbish and I don't need

telling

JOHN LISTER: Sycophantic on-the-set reports because fannish effusiveness replaces

informative content

MAXWELL ROWAN: Troughton and the Daleks (#41/42)—ancient history which I don't

expect from a topical Dr. WHO fanzine

NICK DAVIDSON: The review of 'Mindwarp', because it was awarded 93% instead of 1%

JEREMY ALDERSON: All artwork, especially page-sized mish-mashes of tenuously related subjects. Artwork says less than

words and conveys only a fraction of a well-chosen photo

COLIN BORTHWICK: Editorial comments after readers' letters—constantly patronising and condescending

BEN HAKALA: Back Issues Blitz (#41/42), 1 of the few colour pages in the issue wasted on your own advert

1986 READERS POLL RESULTS

Commenting on some of these points, the Specials give us the opportunity to diversify away from our usual topical format and to explore "ancient history", as Maxwell puts it. It would be impossible to fill 40 pages with topical information, so are you suggesting we do away with the Special issues altogether?

As for artwork, sometimes a beautifully drawn and inspired picture can actually convey a lot more than its counterpart on screen. For example, it would seem impossible from what we've seen of Peter Moffat's directional abilities for him to have recaptured the same surrealism on film as was evident in Phil Bevan's recent piece depicting the Doctor, Susan and a Dalek from THE FIVE DOCTORS.

As for my 'patronising' replies to letters, they are simply intended as harmless light relief and are not intended to be taken to heart as Colin obviously does.

Lastly, we understand your disappointment about the colour advert in the Winter Special, Ben (and you weren't the only one), but it did help us shift nearly 2,000 of our back issues and posters, and so did provoke a huge response as well as subsequently helping towards the production costs of the said issue, so it wasn't as 'wasted' as you suggest. But, to reassure you, there won't be another ad in colour in the Summer Special, and also the recent trend of adorning the covers with wraparound posters has been dropped in favour of more photographs.

HAVE YOU ANY IDEAS FOR NEW FEATURES:

Ratings over the years
Reviews of W.H. Allen publications

Update on missing episodes
More overseas news

Articles on 'lost' stories
The return of the flashback article (#33)

Off-screen stills from missing episodes
History of sets and costumes in the show

Fanzine reviews
More old photographs

Readers' favourite cliffhangers and why
Fiction

Sexist and titillating poses of female companions
Interviews with long-term fans of the show

J. BOLTON: More feature-linked articles, like the Cybermen in #36/37

BRUCE CAMPBELL: Branch away from DOCTOR WHO into other British tele-fantasy shows

JONATHAN BURREE: Try praising the show occasionally

We have taken a larger amount of your ideas into consideration than last time and already some have seen fruition (update on missing episodes, the return of the flashback and old photographs) and, as revealed last issue, we will soon be featuring more off-screen stills from missing stories as well as taking a closer look at the 'lost' stories of DOCTOR WHO.

The ratings article also appeals to us, although a great deal of research would need to be undertaken in order to compile an accurate and definitive record, and the suggestion of a series of articles by readers on their favourite cliffhangers is another notable idea, so if anyone can contribute to either of these suggestions then please write in.

As for W.H. Allen publications, as we specified last year they are already extensively reviewed in both DWM and CT so there seems very little point in covering them in DWB too, ditto fiction, but re-

views of other fanzines is worth considering and trying for a trial period. So if you produce a fanzine—perhaps one you advertise in DWB—and would like it reviewed, please send us a copy, but do be prepared for some subjective criticism!

Sexist pics are definitely OUT I'm afraid—The Sun can be purchased at a fraction of the price of DWB!—but we do have another feature-linked Summer Special coming up (more details on that next issue...).

DO YOU AGREE WITH DWB'S ANTI JN-T STANCE:

Yes	61%
No	21%
Don't know	18%

Again a convincing win over the minority who have attempted to ridicule our coverage of the dire straits our show found itself in in the hands of the current production regime during 1986. It is also interesting to note how these same publications are only now beginning to echo the criticisms openly expressed by DWB as long ago as #26 and since.

DO YOU READ 'CT':

Yes	54.5%
No	38.5%
No longer due to dissatisfaction	7%

DO YOU READ DWM:

Yes	88%
No	4%
No longer due to dissatisfaction	8%

WHICH IS YOUR FAVOURITE MONTHLY READ, (DWB, CT & DWM):

DWB	245 (65 1sts)
CT	174 (19 1sts)
DWM	147 (11 1sts)

(DWB & DWM ONLY)

DWB	131 (63 1sts)
DWM	73 (5 1sts)

(DWB & CT ONLY)

DWB	8 (4 1sts)
CT	4 (0 1sts)

WHAT IS YOUR VIEW ON THE CURRENT STATE OF MARVEL'S DWM?

Fair	40%
Good	30.5%
Poor	15.5%
Excellent	7.5%
No longer read it	6.5%

Although a commercial magazine, it is clear that fans aren't as happy with DWM as they appear to be with fan-produced publications, with many citing the vastly superior quality of both content and writing of the latter in such fan magazines as Queen Bat, Space & Time and the welcome new addition to fan publishing The Frame.

As reflected by your votes, the magazine has some way to go if it is ever to elevate itself back up to its excellent heyday (circa '81-'82 edited by Jeremy Ben-tham), but while retaining such a sloppy and childish approach it is destined to develop a comic tag, instead of the serious, trustworthy and thought-provoking magazine it should be.

SHOULD MARVEL'S LICENSE ALLOW THEM TO DICTATE WHICH AMATEUR FAN PUBLICATIONS YOU CAN BUY IN SCI-FI BOOKSHOPS?

No	89.5%
Don't know	7.5%
Yes	3%

Overwhelmingly fans are opposed to Marvel dictating which fan publications can or can't be sold in SF bookshops. For example in 1984 when DWB switched to a professionally printed format to improve the quality of our visual presentations, Marvel interpreted it to mean DWB was going commercial thereby jeopardising their exclusive license with the BBC of being the only commercial DOCTOR WHO magazine on the market, and swiftly had DWB banned from selling in Forbidden Planet in London—Europe's largest sci-fi bookshop. Since then of course other fanzines have also switched to professional printing, but far from becoming professional (some have lost a lot of money in the switch), it is a natural step in the evolution of all kinds of fan publications, not just DOCTOR WHO! The days of slogging over an overworked photocopier have gone, and unfortunately DWB was penalised for being among the first DOCTOR WHO fanzines to take this major—but necessary—step in amateur DOCTOR WHO publication. Thankfully there does appear to have been a relaxing of this attitude of late with the emergence of a few professionally printed fan publications like The Frame, Private WHO and WhoLook now frequently available at Forbidden Planet (one up for fan democracy there!).

SECTION 2

WAS SEASON 23 AN IMPROVEMENT:

No	41%
Yes	29.5%
No change	"

DID THE SHOW BENEFIT FROM THE HIATUS AND THE PRODUCTION TEAM 'DELIVER THE GOODS':

No	73.5%
Don't know	14%
Yes	12.5%

In other words the 18 month "rethink" period was a complete and utter waste of time! What on earth was Nathan-Turner thinking of during this turbulent time? Whatever it was it can't have had anything to do with DOCTOR WHO!

HAD COLIN BAKER'S PERFORMANCE:

Improved	50%
Stayed the same	39%
Worsened	11%

DID YOU ACCEPT HIS PERFORMANCE AS READILY AS HIS PREDECESSORS:

Yes	50.5%
No	43.5%
Don't know	6%

FOR HOW LONGER DO YOU THINK HE SHOULD HAVE PLAYED THE ROLE OF THE DOCTOR:

One more season	27%
No longer	24%
Indefinitely	17%
2-3 more seasons	"

Abstained from voting because of the announcement of his departure (First 5 minutes of Season 24!)

Just as Colin's performance appeared to be improving and he was becoming as accepted as his predecessors, he had the role he loved whipped away from him. As many of you voted he should at least have had the chance of one more season with nearly everyone stressing this must be with a new producer. Instead we find the wrong man has been sacked. If John Nathan-Turner had any respect for Baker, surely he would have stepped down with him? Instead his lead man has been publically humiliated and left to fend for himself when faced with Fleet St.'s probing hacks. Where was Nathan-Turner when Colin Baker really needed him? Busy casting his replacement at the BBC, that's where!

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CONTINUED
NEXT
ISSUE...

SPECIAL

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